

When the editor made out a check for \$4 the boy felt as if he had robbed the man.

This was the beginning, and all the world knows the rest.

All Mr. Gibson's work is done from models. Occasionally he sketches in some friend, but his figures are for the most part from professional models. Mrs. Minnie Clark is his chief model, and she is a most interesting young person. Her portrait at the great loan exhibition at the Academy of Design was more widely admired than any of the others. She is a professional and is acknowledged by artists to be the queen of head models in this country. She is an Irish woman 28 years old and a widow. She is tall and graceful and beautiful, with a slender plumpness, and much charm of expression. Mr. William M. Chase, the artist, says of her: "She possesses a beauty I seldom find. Her coloring is not as wonderful as that of many other models who pose for me, but there is something very suggestive about the lines of her face and the way in which her hair grows about her forehead. I never paint her literally, but always idealize her most imperfect features."

When New York artists were preparing their work for the World's Fair competition Mrs. Clark was in greater demand than any other model. When it came to finishing pictures and pieces of statuary, artists found themselves at a loss for good head models. There were hundreds willing and ready to pose a la Trilby for "the altogether," but the difficulty was to get good faces; faces that would be thought beautiful hundreds of years from now.

Mrs. Clark always refused to pose for the figure, and in consequence artists had other women pose for the different portions of the body, and had Mrs. Clark sit for the head. The most celebrated piece of work that she ever posed for was the statute of the "Republic," that went to Chicago, and which now stands guard over the basin of the ruined Court of Honor of the White City. Another celebrated statute for the head of which Mrs. Clark posed is Daniel French's figure of "Death."

But these are merely side issues with Mrs. Clark; her chief work has been for Mr. Gibson, and through all the years of his success she has played the principal parts in his salons of beautiful women. He draws her face almost true to nature, with its ripe, rich mouth, its level brows, and soft growing hair. He has trunks full of beautiful frocks in which he dresses her, and she knows how to wear them with the chic that is inborn and never taught. Her throat and shoulders are very beautiful and she carries herself superbly.

In the pictures of "The American Girl Abroad," recently published in *Life* and now on exhibition, Mrs. Clark is drawn like a portrait and any one once seeing her could easily recognize the likeness, especially in the one where H. R. N. the Duke of Sloppy Weather is taking her out to dinner.

When Mr. Gibson went to Paris a year ago he acquired a new model known as Mlle. Susanne. It is easy to recognize her in his drawings, for she is so different from Mrs. Clark's statesque loveliness. She is a little Parisian who studied for the stage, and then took to the ateliers. She is a very winsome little being, and Mr.

Gibson brought her to this country. She is slight in figure, and is 22 years old. The most remarkable feature about her face is the width between her eyes. To the inartistic they seem too far apart, but Mr. Gibson declares they are perfect. They are a peculiar brown in color, the iris seeming to be edged with a rim of black. The eyebrows are arched, and the eyelashes suggest the eyes having been rubbed in with a smutty finger.

Nearly all of Mr. Gibson's Paris sketches contain this charming face, with the dark hair parted and drawn down over the ears in bandeaux.

Little Susanne is considered a particularly successful model because of her sympathetic disposition. Studying for the stage helps her to assume the expression and pose necessary for any character. Mr. Gibson tells her the story of the picture he is drawing, and she, in her intense sympathy and dramatic imagination, looks the part at once without being conscious of any effort.

One of the best pictures in which Susanne appears represents her in a robe of black as a widow contemplating a second marriage. She is crouching on the floor beside a huge divan, on which are scattered old love letters and faded flowers. In a chair sits Cupid, with his dimpled arms folded and on its saucy face a smile so jubilant that it is almost sardonic. The girl's face is drawn and weary and there are tears on her cheeks. When asked if imagination supplied the tears Mr. Gibson answered: "Not in the least. Susanne was so carried away with the idea that she was crying like a bona-fide widow."

The model of Bishop Gullem, the cheerful, worldly prelate, who appears so frequently in Mr. Gibson's cartoons, is the artist himself. By stretching his lips he produces the characteristic appearance of the bishop's mouth. The wrinkles and bald head are supplied from imagination.



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